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A GUIDE

TO THE

PERMANENT GALLERY OF ART,

AND TO THE

SALOON OF CASTS,

AT THE

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ROYAL INSTITUTION, COLQUITT-STREET,

LIVERPOOL.

TO BE HAD AT THE INSTITUTION.

A GUIDE TO THE MUSEUM OF NATURAL HISTORY,  
WILL ALSO BE PUBLISHED IMMEDIATELY.

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## PERMANENT GALLERY OF ART.

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On a visit to this Gallery, it should be in the first place considered that it is intended for instruction and improvement, as well as for amusement; and, under such considerations, the visitor will no doubt feel pleasure in following this list, in which the pictures are noticed *as they hang*, and not according to the consecutive numbers.

Visitors will doubtless observe, that the specimens of *early* Italian art are of small dimensions; but when the difficulty of obtaining large specimens of the works of those masters is considered, the wonder will be by what means so many genuine works were placed in this gallery. It has been said that the *Permanent Gallery* would attract more attention from the public if the pictures were *modern*, and what may be called *popular*, but the committee have very properly avoided placing modern pictures in their gallery, lest they should interfere with the annual exhibition of the Liverpool Academy; and to those who know the great prices the works of the favourite masters with the public always bring, it will be well known that to exhibit the works of Claude, Teniers, Ruysdael, Hobbima, Cuyp, and other foreign artists, will require funds that the liberality of the Liverpool public has not yet contributed for that purpose. Wilson, Morland, and Gainsborough would shed a lustre upon the gallery; but that brightness will not appear until it is drawn from the purses of the liberal friends of art in our "good old town."

On entering the Gallery, the first object that attracts attention is the STATUE of our enlightened townsman, *William Roscoe*, in white marble, by the late eminent sculptor, *Sir Francis Chantrey*. It represents Mr. Roscoe sitting, and with a studious expression; the likeness is generally approved, and the execution is in the sculptor's

best style. It is placed in the Gallery by some friends of the highly talented original.

The eye of taste will perhaps observe that white marble does not harmonize with paintings ; but it would be difficult to find a situation for the statue so appropriate as this is. It appears surrounded by the unique and curious specimens of *early Italian art*—a favourite subject of Mr. Roscoe's pursuits.

Of the Pictures behind the Statue, No. 1 to 9 are arranged on the *higher* tier, from their size, and are curious and valuable specimens of an early period of art, although they do not arrange chronologically with the series below.

No. 3, a Chiaroscuro Sketch, by *Michael Angelo*.

No. 4, by *Pietro degli Ingannati*.

No. 6, by *Vincenzo Catena* (a Venetian Merchant.)

No. 8, by *Della Croce*, and No. 9, a Portrait, by *Georgione*, on this line, are particularly worthy of notice.

The following series, from No. 10, is arranged chronologically thus—Nos. 10, 11, and 12, show the feeble style of the Byzantine or Greek school.

No. 13 is by *Magaritone D'Arezzo*, who worked with the Greek painters in Italy.

Nos. 14 and 15 are judged to be of the very rare master, *Cimabue*, usually considered the reviver of the Italian art in the 13th century.

Nos. 16 and 17 are curious *fragments*, saved from a wall of the Church del Carmine, at Florence, when that edifice was burnt. They are the genuine work by *Giotto*, pupil of *Cimabue*.

By the various curious specimens numbered from 18 to 30, we are enabled to trace the progress of the art in Florence in the hands of many able pupils and followers of the revivers of art in Italy.

No. 25 by *Peselli*, is particularly worthy of notice, as faithfully pourtraying, not only an edifice of that day, but portraits of the *Medici Family*, male and female, in the habits they wore ; and from the painter having lived among them, warmly patronized by them, there can be little doubt of its correctness.

No. 26, by *Simone de Memmi*, whose name and date it bears (1342), is much prized by *Dr. Waagen* and other



connoisseurs, for its colouring and high finishing—which are astonishing for that period, 500 years since.

In this progressive arrangement, many works of the early Florentines deserve the notice of amateurs.

From No. 30 to 36 are very curious and valuable specimens of the labours of artists who flourished in the 15th century in different parts of Italy.

No. 37 is a curious finished work of *Jacopo Bellini*, one of the founders of the Venetian school.

Nos. 38 and 39 are productions of his sons, *Gentile* and *Giovanni*; the latter is of exquisite quality, and shows in great perfection the brilliancy of colouring, afterwards the pride and glory of *Georgione*, *Titian*, *Tintoretto*, and other great artists.

From No. 42 to 46 are varied specimens of early art in *Fresco*.

No. 46, by *P. del Vecchio*, having brought the series to the end of the numerical arrangement of Italian art in the following numbers. The opposite end of the gallery offers to view the labours of the indefatigable GERMAN ARTISTS, from the earliest period at which the art was practised in that country; and although, in their works, the grace and dignity of the Italian school may be found wanting, yet their powerful colouring and laborious finishing will not be denied.

No. 47 is by *Van Eyck*, the first painter who discovered the great importance of oil in painting. The two larger pictures, No. 47 also, are judged to be by the *Van Eycks*, before the discovery of oil.

Nos. 48 to 61 are rare specimens of the labours of these industrious artists, and some of them will not lose on comparison with those of Italy.

Nos. 62 and 64, a pair of Scripture histories, by *Luca Cranach*, of a very rare quality and preservation.

No. 63, *St. Hubert*, by *Lucas, of Leyden*, painted when he was only fourteen years old, and esteemed by judges to be one of the finest works of the master extant.

No. 65, the *Virgin and Child*, in a landscape, by *Hans Hemmelinck*, is a favourite subject, composed in the most graceful style, and finished with great care and labour. It is one of the gems of the collection.

As far as 68, it may be considered that the specimens are those of *early art*, both in Italy and Germany, and they lead to the admirable productions of a more refined period.

*On the left hand side of the gallery*, in the highest range, will be found No. 69, the Finding of Moses, by *Paul Veronese*, and, immediately under it, No. 129, the Crucifixion, by *Alex. Veronese*, presented by *T. W. Gibsons, Esq.* On the left, below, is No. 84, an Allegory of the Element of Fire, by *Francesco Bassano*; on the right, No. 75, is Christ Betrayed, by *Jacopo Bassano*, who was considered the best painter of the family of *Da Ponte*. Presented by *John Miller, Esq.* In the centre hangs No. 81, the Holy Family reposing on a rich landscape, with St. John bringing a lamb, by *Titian*. On the left No. 76, the Entombment of Christ, attended by Saints, by *Tintoretto* a powerful example of colouring, composition, and drawing, equal to the finest efforts of the Venetian school, of which the last mentioned six pictures form a powerful illustration.

Following now the upper line, No. 88 is Christ Disputing with the Doctors, a splendid specimen of *Asseretto*, a Genoese. This fine work of art was presented by *Mrs. Jones, of Lark-hill*, and formed the nucleus of this gallery.

In the centre, No. 123, is the magnificent altar-piece, the Entombment of Christ, by *Spagnoletto*, a Spaniard, but who painted principally at Naples.

No. 124, Three Apostles in earnest Conversation, by *Vasari*, the pupil of Michel Angiolo, and the historian of the painters.

No. 73, Diogenes the schoolmaster, instructing his Pupils, *Luca Giordano*, of the Neapolitan school. Presented by *Joseph Brook Yates, Esq.* then president of the Royal Institution.

In the second tier, adjoining the pictures by the Venetian masters, are

No. 78, the Virgin and Child, by *Solimèni*.

Nos. 97, 98, and 99.—These pictures formed an altar-piece, with doors, in a religious house at Palermo, where they were much prized. They are in a very high style of art, and the work of *Dominico Puligo*, a Florentine artist of great celebrity.

No. 97.—The centre represents the Virgin and Child in glory.

No. 98.—St. Catherine triumphant.

No. 99.—St. Peter Nolasco, the friend of captives, with the manacles.

No. 99 is St. Francis in Ecstasy—a fine picture, by *Guttierrez*, of the school of Seville. *Presented by Thomas Barber, Esq.*

The attention of the visitor is now called to a selection of pictures, which may be properly called the "*Miniature Gallery*." They are arranged round No. 80, a specimen by *Fra Bartolomeo*, and No. 104, a lovely Virgin and Child, in a circle, by *Andrea del Sarto*, and they consist of No. 105, by *Guercino*; 106, by *Cignani*; 107, by *Ludovico Carracci*; 108, by *Sebastian del Piombo*; 109, by *Schedone*; 110, by *Annibal Carracci*; 111, by *Venusti*; 112, by *Guido*; and 113, by *Salviati*—all sacred subjects, several of them of a scarce and fine quality.

No. 87, the Penitent Magdalen, by *Ludovico Carracci*, and No. 114, St. Jerome, by *Gennari*, *presented by M. D. Lowndes, Esq.*, fill up this end of the gallery. Beneath the pictures described are pictures by *Castiglione*, *Cannalotto*, *Dosso Dossi*, *Gaetano*, *Guido*, *Carpaccio*, *Momperts*—all worthy of public attention for some quality of excellence.

*On the right hand side of the gallery*, in the upper range, will be found

No. 86, a classical Landscape with Shepherds, by *Nicolo Poussin*.

No. 90, Clelia and her companions escaping from the Camp of Porsenna, by *Romanelli*.

No. 71, the Boar at Bay, by *Snyders*.

No. 92, a Landscape, with ruins, and the Holy Family, with Angels, crossing a river, by *Salvator Rosa*. *Presented by J. Pemberton Heywood, Esq.*

No. 119, the Stag Hunt, by *Rosa di Tivoli*.

No. 74, the Crucifixion, by *Rubens*.

No. 120, Cupid drawing aside a curtain, by *Domenichino*.

No. 101, Portrait of a Spanish general, by *Velasquez*.

No. 77, Landscape with figures, by *Taverner*.

No. 128, Vesuvius in Irruption, by *Chev. de Voltaire*.

No. 100, Head of a Rabbi, by *De Gelder*.

No. 127, a Study from Psyche, after *Raphael*, by *Guido*.

No. 102, Study of a Head, school of Rubens. *Presented by Thos. Hargreaves, Esq.*

No. 116, Hagar and the Angel, by *Ferdinand Bol*.

No. 117, Scene on the Dargle, by *Barrett*.

No. 115, Interior, with figures, by *Van Schuppen*.

No. 94, a Sortie, by *Vander Venne*.

No. 93, a Bacchanalian Scene, by *Bourdon*.

No. 123, Landscape, with figures, by *Berchem*. *Presented by W. Lassell, Esq.*

No. 96, Winter Scene in Holland, by *Mans*.

No. 125, Landscape, with figures, by *Moucheron*. *Presented by Richard Rathbone, Esq.*

No. 130, Christ sleeping on his Cross, by *Guido*.

No. 131, Cain slaying Abel, *French*.

No. 132, William of Normandy receiving the Crown, by *Benj. West, P.R.A.* *Presented by John Woolwright, Esq.*

At the ends of the gallery are four large pictures of subjects from the Life of Christ, by the Chevalier Preti, called *Calabrese*, a noble Neapolitan painter. They were presented by some gentlemen to the Royal Institution.

On the staircase is a fine drawing, by the late Professor Fuseli. *Presented by M. D. Lowndes, Esq.*

No. 128, A whole length Portrait of George 2nd, by Allan Ramsay. *Presented by James Palmer*.

A Lady with her Child on a Donkey, by a British artist. *Presented by Thomas Griffiths, Esq.*

No. 122, Procession—a Sketch, *Julio Romano*.

In the ante-room some fine cartoons, by *Romney*, a drawing of the Fallen Angels, by *John Gibson*, &c.

The visitor who wishes for more ample information may obtain it from a printed *catalogue*, in which the subject of each picture, the painter's name, age, and character are amply given. It contains, also, a full account of the *saloon of casts*, of which the following is a short notice.

The Permanent Gallery, as well as the Museum, are opened to the public, *gratis*, on the *first Monday* in every month; and for the students in painting every Friday and Saturday, from ten o'clock to four.

## SALOON OF CASTS, UNDER THE PERMANENT GALLERY.

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This noble apartment offers to the visitor a classical and beautiful assemblage of

### CASTS FROM ANTIQUE MARBLES ;

and, as it is intended to afford instruction as well as amusement, the casts are arranged so as to permit the visitor to trace the progress of sculpture from the early and ruder ages of Greece, to the most exalted period of its perfection and refinement. To follow this delightful enquiry, the visitor is led to the pediment No. 1, at the furthest end of the gallery, which furnishes the exact group that enriched the tympanum of the west pediment of the Temple of Jupiter, at *Egina*, an island in Greece, which temple was discovered as it had been overthrown by an earthquake, by the laborious researches of our townsman, John Foster, Esq., and his fellow-travellers, Messrs. Cockerell, Haller, and Linek, who were enabled to ascertain the exact situation of the figures of that group as they had been arranged on that temple. The group, which consists of ten figures, on the pediment, shows the exact manner in which these wonderful works of art were arranged in the place of their destination. The shelf over the entrance door contains five figures from the east pediment of the same temple, but that part having suffered much damage, it was not possible to obtain the perfect group as on pediment No. 1. Little knowledge has yet been gained as to the age in which these curious sculptures were produced,—but the severity of the style, the sameness of form, and the expression of the figures show them to be of a very early period. The original marbles are now at Munich.

## ELGIN MARBLES.

Pedestals Nos. 2 and 3 contain the principal figures which adorned the tympana of the east and west pediments of the celebrated Parthenon or *Temple of Minerva*, at Athens.

Figures 1 and 2—Represent the Car of the God of Day rising from the sea.

Figure 3.—A Classic personification of the River Ilysus, near Athens.

Figure 4.—A Group supposed to represent Ceres and Proserpine.

Figure 5.—The back of the Torso of Neptune.

Figure 6.—A Group of the Fates.

Figure 7.—The Thesens. The back of this figure is supposed to be the finest piece of sculpture now existing.

Figure 8.—Supposed to belong to the Car of Night.

These splendid and matchless works of art were arranged, when in their perfect state, to represent the dispute between Neptune and Minerva, for the city of Athens, and are allowed to be of the highest quality, and by the hand of *Phidias*, the unequalled sculptor of the most accomplished era of the art in Greece.

Pedestal No. 4.—A figure of Cupid, of exquisite beauty—brought from Greece with the other marbles by Lord Elgin.

## THE METOPES.

No. 5—Are from the Parthenon, and covered the tryglyphs of the exterior freize of the temple. The subjects are from the Battle of the Centaurs and Lapithæ.

## THE PANATHENAIIC PROCESSION.

The bas-reliefs, No. 7, which range nearly round the saloon, are casts from the marbles which adorned the outer walls of the Parthenon, and represent the Panathenaiic Procession, which took place in Athens every fifth year in honour of Minervæ. Before he quits the “Elgin Marbles,” the spectator should be referred to the evidence given as to their importance, by the first connoisseurs and artists in Great Britain, and as to the great benefit that they have afforded to the artists of this country in their studies.

## PHIGALIAN FRIEZE.

The bas-reliefs arranged above and below the procession are from sculptures which occupied the walls of the cella of the Temple of Apollo Epicureus, near Phigalia, in Arcadia. They are also in a very refined class of art, and represent not only the battle of the Centaurs and the Lapithæ, but the battles of Theseus with the Amazons, both subjects equally the favourites of the Greek sculptors. We are also indebted to Mr. John Foster for these fine and rare works of art, who, during his studies in Greece, discovered the dilapidated originals, which are now in the British Museum.

Bas-reliefs, No. 9. Sculptures, said to be from the tomb of Theseus.

Pedestal, No. 10. The statue usually called the Gladiator.

Pedestal, No. 11. The Apollo di Belvidere.

Pedestal, No. 12. Diana

Pedestal, No. 13. *The Venus di Medicis.*

Pedestal, No. 14. The Laocoon.

Pedestal, No. 15. A cast from one of the bronze horses' heads now at Venice.

Pedestal, No. 16. A cast from an ancient Etruscan bas-relief at Ince.

Pedestal, No. 17. A mask of the Olympian Jupiter.

Pedestal, No. 18. A model of the Parthenon.

No. 19. An engraving of the Laocoon, as it was discovered.

Various casts for the use of students.

This saloon is opened for the use of students two evenings in the week, during the season, *gratis*.

A descriptive catalogue of the contents of the Saloon of Casts is added to that of the Permanent Gallery, before-mentioned.









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